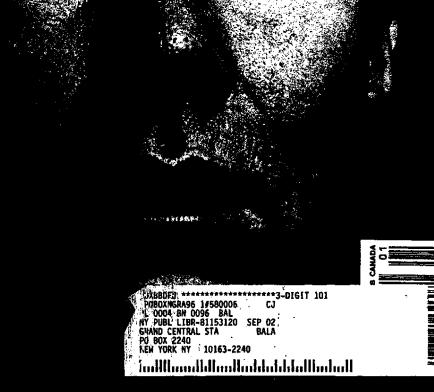
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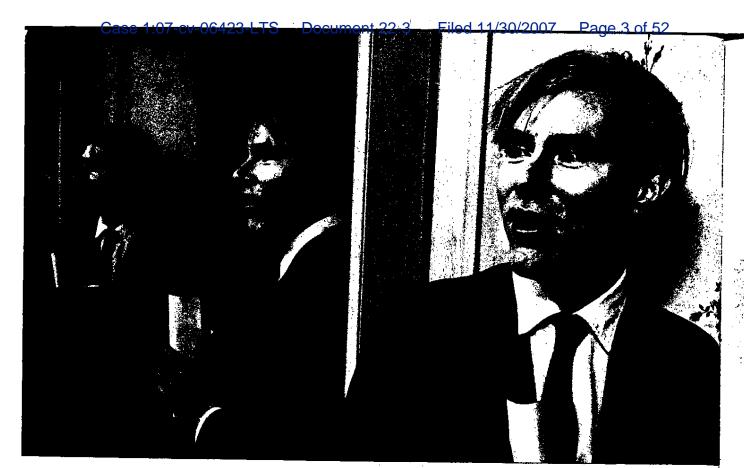


The Rise and Rise Of Andy Warhol



ARTnews 100 YEARS

Chakaia Booker: Queen of Rubber Soul The Green Polyethylene Avant-Garde Dish Rack Flashback: A Giant Step for Feminist Art



Above Andy Warhol at a party in 1964. Below Design for the Andy Warhol first-class stamp.

Much More Than Fifteen Minutes

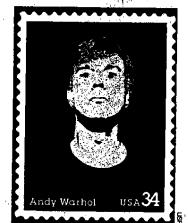
Fifteen years after his death, Warhol's reputation is soaring regain.

Collectors are paying record prices for his works, exhibitions are touring the globe, and a commemorative postage stamp is in the

works BY TYLER MARONEY

t Sotheby's contemporary-art auction in London last June, prices were high and house records were broken. Gerhard Richter set an auction record for his color charts when 180 Colors sold for \$2.9 million. But the highlight of the evening was Lot 17, a pink acrylic-and-silk-screen print called Little Electric Chair by Andy Warhol. Sotheby's main saleroom on New Bond Street was standing-room-only that evening. When the bidding for Little Electric Chair began, it was heavy and furious, but when the bids climbed above the \$1.5 million mark, the room fell silent. The three remaining bidders—none present

and all anonymous—relayed their bids via representatives on cell phones. The sale catalogue lists the estimate for *Little Electric Chair* at \$430,000 to \$575,000. When Henry Wyndham,



chairman of Sotheby's Europe, brought down the gavel, the room broke into applause. Little Electric Chair had sold for \$2.3 million.

The pink Little Electric Chair—an iconic image from Warhol's "Disaster" series, which also includes car crashes and race riots—is considered one of the higher-quality prints in the series, and the subject matter—capital punishment—is timely. Still, \$2.3 million, four times the high estimate, was unheard of for a small (22-by-28-inch), early Warhol print.

Observers were stunned by the sale. "Everyone knew it would sell well," says Matthew Carey-Williams, a vice president of contemporary art at Sotheby's London (who has since transferred to New York). "No one thought it would do as well as it did." Stellan Holm, a New York dealer, who last spring held the biggest *Electric Chair* show in 30 years—15 of the original 40 prints, made in

1964—was impressed; he was on hand to bid on Lot 17.

Members of Warhol's former inner circle were surprised as

PROTECTED BY COPYRIGHT

Gallery, represented Warhol and introduced him to many art insiders when he was coming up in the early 1960s. "In the old days, we couldn't sell *Electric Chairs* at Castelli. They were considered disreputable," says Karp, who is now director of the OK Harris Gallery in New York. In 1964 he sold one *Little Electric Chair* for \$1,300. When Warhol first showed them as a group at a Toronto gallery in 1965, few people showed up at the opening, and there was no press coverage.

At Sotheby's contemporary-art sale in New York in November, a yellow Little Electric Chair fetched \$2.3 million, matching the record set in June. At Christie's, a 1964 silk-screen portrait of Holly Solomon sold for \$2.1 million. Such prices prove that Warhol, 15 years after his death in 1987, has become the hottest commodity on the contemporary-art market.

Warhol exhibitions are touring the globe. A retrospective of 82 works, co-organized last year by the Andy Warhol Museum in Pittsburgh and the U.S. Department of State, is appearing in Eastern Europe, making Warhol the first contemporary American artist ever shown in such countries as Kazakhstan and Latvia. Last year the Warhol Museum organized 39 exhibitions and loans—as many shows as in the three previous years to gether. What's more, Warhol's huge catalogue of films is being restored, and many are being screened for a new generation from Pittsburgh to London.

In September Zurich dealer Bruno Bischofberger, who was Warhol's close friend and has been showing his art since 1965, completed an exhibition of his 8-by-10-inch black-and-white photographs, a large but little-known body of work. In New York last fall, the Susan Sheehan Gallery presented a show of Warhol's prints, drawings, and sculptures from his famous "Shoe" series of the 1950s.

In October the New National Gallery in Berlin launched a huge Andy Warhol retrospective, curated by the Berlin-based dealer Heiner Bastian. The show, which will travel to the Tate Modern in London this spring, includes not only early and late drawings but many of Warhol's most recognizable paintings and prints, as well as a retrospective of his films.

Also in the spring, Phaidon Press will publish the first of six volumes of the Andy Warhol catalogue raisonné. The first two tomes will be edited by Georg Frei, a Zurich-based dealer, and Neil Printz, a member of the board of the Andy Warhol Foundation for the Visual Arts, who writes frequently about the artist. The Warhol Museum will oversee the remaining four volumes. The project has been in development since Warhol authorized the late Swiss art dealer Thomas Am-

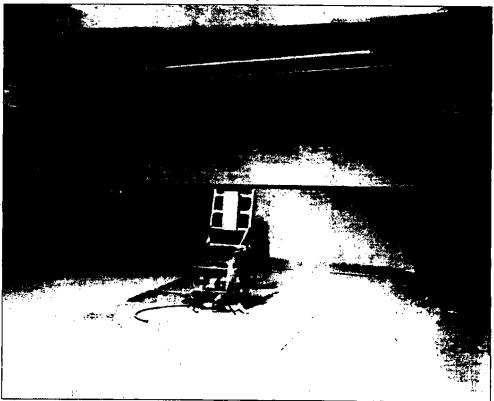


Colored Liz, 1963, acrylic and slik-screen ink on canvas, sold for \$3.58 million at Sotheby's New York last November.

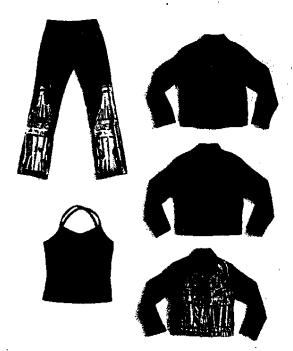
mann to begin work on it in 1977.

Some observers believe that Warhol's reputation has profited from an increased interest in the period in which he flourished. "A bigger percentage of the collecting world is now interested in postwar art," Robert Mnuchin, of C&M Arts, says. "Warhol is at the center of that." Thomas Sokolowski, director of the Warhol Museum, says that he hasn't seen this much interest in Warhol since the artist's death.

Collectors are paying more for Warhol's work than ever. The art market had just peaked when Warhol died, and no one



The sale of the 1964 acrylic-and-silk-screen print Little Electric Chair (pink version) for \$2.3 million at Sotheby's London last June capped Warhol's climb to the top of the art market.



imagined that his work would attract more attention than it did then. But it has, "Warhol's prices have risen drastically," says dealer Susan Sheehan, "much more so than for any other artist." Just three years ago, Sheehan says, she sold "Shoe" drawings from the 1950s for \$5,000 to \$12,000. Today they would fetch \$75,000 to \$125,000. Ivan Karp agrees. "Warhol's genuinely astounding prices seem grotesque," he says. "They re tainted with unreality."

In a recent article for Artnet.com, Richard Polsky, a private San Francisco-based dealer who specializes in post-1960 art, wrote that the \$17.3 million Sotheby's sale in 1998 of Orange Marilyn was "the main event of the 1990s." It was, he wrote, one of the events that helped jump-start the current Warhol renaissance. The price shattered the 1989 auction record of \$4 million, which belonged to Shot Red Marilyn.

"With Warhol, it's going to be like Picasso," predicts Jeffrey Deitch of Deitch Projects in New York. "There's so much you can still do with Warhol, so many aspects-as a painter and as a performance artist."

And as a photographer. In the last two decades of his life, Warhol did many celebrity portrait series with his Polaroid camera. In his classic in-your-face style, he shot everyone from Muhammad Ali and Truman Capote to Jane Fonda and Dennis Hopper. Today these photos, which measure 41/2 by 31/2 inches, have become collector's items, although many have begun to deteriorate. Eyestorm.com sold some for as much as \$9,000 apiece. A Polaroid portrait of Hopper went for \$3,500 at Sotheby's New York in November.

The Warhol boom is also manifesting itself outside the realm of art. The design for a new first-class postage stamp featuring a 1964 selfportrait by the artist, from a photo-booth snapshot now in the collection of the Warhol Museum, was unveiled at the Gagosian Gallery in New York in November and will go on sale next summer. The stamp's selvage carries the Warhol quotation: "If you want to know all

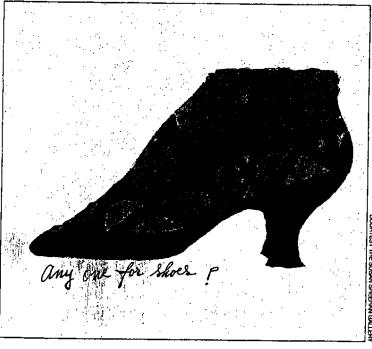


The Warhol product line includes clothing, jewelry, and home furnishings. Here, limited-edition clothes by Coca Cola WARE and jewelry designed by Lillian Ball.

about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There is nothing behind it."

The exploitation of Warhol's images is becoming big business. Martin Cribbs, who is in charge of licensing for the Warhol Foundation, says that "the number of requests for Warhol licenses has definitely increased." In the last few years, the says, the foundation has earned \$800,000 in licensing fees and sprojecting earnings ten times that amount from deals that have just been signed.

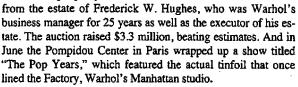
Much of the licensing revenue will come from a partnership announced in October between the foundation and the Beanstalk Group, which promotes such brands as Coke, AT&T, and Harley-Davidson. Beanstalk was named the exclusive licensing agent for the Warhol Foundation in North America and Europe and will market products bearing Warhol's images, in-



Anyone for Shoes?, ca. 1955. Once regarded as trifles, the shoe drawings are now much sought after.

cluding dishes, bedding, and wallpaper, which will hit stores this month. Other recent deals have led to advertisements for British Airways and Mercedes-Benz, among other big corporations that have only just begun to take advantage of the Warhol brand. These new licenses extend the product line far beyond the generic museum-shop collectibles such as refrigerator magnets, calendars, and stationery that the foundation had so far approved.

Warhol's Montauk estate, which he bought for \$220,000 in 1972 with his friend and collaborator Paul Morrissey, was put on the market last summer. The asking price for the 5.6-acre oceanfront property has held fast at \$50 million. In October Sotheby's auctioned off property and artwork



Academics are seizing on the current Warhol mania. The November issue of the journal October, published by MIT Press, was devoted to critical and biographical essays on the artist and his work. In September Warhol became the second visual artist to be the subject of a Penguin Lives Series book, written by the poet and English professor Wayne Koestenbaum. The total other visual artist in the series is Leonardo da Vinci.

When Warhol embarked on his career in the 1950s, he washind immediately taken seriously as an artist. Leo Castelli originally refused to show his work, brushing him off as immature and unoriginal. He became a sensation in 1964, when his Brillo boxes were shown at the Stable Gallery. But by the time he died, newer, younger artists, including the Neo-Expressionists, had eclipsed the aging former superstar. Today, however, dealers are interested in the early and late works, as well as the midcareer, iconic images, such as the portraits of Elizabeth Taylor and Mao Zedong and the signature paintings of dollar signs and Campbell's soup cans.

In 1958 the Museum of Modern Art declined the donation of a "Shoe" drawing; Warhol had yet to attain the notoriety of, say, Jackson Pollock or Robert Rauschenberg. But today the pre-Pop works—the drawings of cats, fairies, and gold shoes, for example—are among the most difficult-to-find items.

"We can't find the early material anymore," says Susan Sheehan. William S. Lieberman, chairman of 20th-century art at the Metropolitan Museum of Art, says that of the 14 Warhol paintings and 8 drawings owned by the museum, 4 of the most recent acquisitions were early drawings.

"Because beginnings are very important," says Mnuchin, "Warhol's early work is very important."

"Before Warhol died," says Andrew Fabricant, director of the Richard Gray Gallery in New York, "people didn't pay at tention to his early work. Now that Warhol's early work has



Collectors prize Warhol's Polaroid celebrity snaps (above, Mick Jagger, 1975).

changed hands a few times, many pieces have increased in value." It was Fabricant who bought the 1964 silk-screen portrait of Holly Solomon at Christie's New York in November.

Late works—the "Rorschach" and "Camouflage" paintings, for example—are also much sought after. "His late work was seen as flippant and commercial," says Fabricant. "Not anymore."

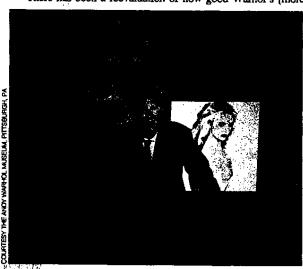
"Warhol was the most undervalued of the Pop artists," says Vincent Fremont, who once worked for the artist. He is now the exclusive dealer for paintings, drawings, and sculpture for the Warhol Foundation. This spring the Gagosian Gallery in New York will mount a show, curated with the foundation, of paintings Warhol did in the 1980s.

Warhol's influence on younger artists is greater than it was ten years ago. "Warhol was not as much an inspiration as a liberator," says Ivan Karp. "He allowed for a new creativity." He experimented with media, new printmaking techniques and Polaroids, for example, as well as with subject matter: advertisements, newspaper headlines, movie stars.

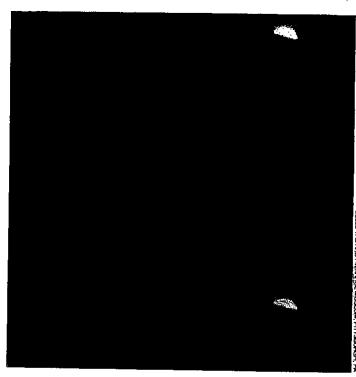
Sokolowski says that during this summer's Venice Biennale, "it was Warhol, Warhol, Warhol, everywhere you looked." He points to the hyperreal sculpture of Ron Mueck and to video artist Bill Viola, whose time-lag technique echoes Warhol's film style. Says Sokolowski, "Much of the thinking and production of today's artists is very Warholian."

"For the past five years," says Mnuchin, "there has been a broader recognition that Warhol is an important artist." Fabricant goes farther: "It's clear now that Warhol was one of the greatest artists of the 20th century." For the first time since his death, people are looking at his work in its totality.

"There has been a reevaluation of how good Warhol's [more



Thomas Sokolowski, director of the Warhol Museum, has been busy organizing traveling exhibitions of the artist's work.



Sunset, 1967, is from the Warhol Museum's collection of about 4,000 works, the largest cache of his art in the world.

obscure] art is," says Stellan Holm. That people are buying lesser-known works is due in part to the fact that Warhol's prices have reached record highs. According to Fremont, it would have been impossible ten years ago to do a show in the United States of Warhol's drawings, because "there just wasn't enough interest."

Warhol was prolific; it was said that he wanted to make

more art than Picasso. ("I want to be a machine," he famously remarked.) To suppress fakes, there is an Andy Warhol Art Authentication Board, which considers the legitimacy of artworks attributed to him. The six-member board is a private corporation, made up of curators, art historians, and former Warhol associates, that was created with the Warhol Foundation. Among its members are president David Whitney and secretary Neil Printz. It meets three times a year to examine artworks submitted by Warhol owners. It does not issue appraisals. Board members are unwilling to speak about its activities, but, according to a source, 10 to 20 percent of the works submitted to the board's rigorous monthlong test are considered questionable. Some observers feel that because Warhol often enlisted colleagues, lovers, and

collaborators to help him make art, many legitimate pieces made in the serial manner have not been certified as authentic. Claudia Defendi, the board's assistant secretary, refuses to disclose details about how the board operates, citing concerns about client privacy.

Because Warhol was so prolific, there is a perception that a lot of high-quality work is still available, says Polsky. "This is not true." Gallery owners, dealers, and auction houses agree that the supply is beginning to dry up. "The Warhol market continues to get stronger," says Leslie Prouty, Sotheby's deputy director of contemporary art. "But they are selling so well because they are hard to find these days." Mnuchin, who presented a show last year of Warhol's portraits of women, says, "There is a small percentage of what we consider quality work. When supply gets taken out of the market, prices go up."

Before he died, Warhol arranged for the creation of the Warhol Foundation, whose primary business is grant giving. (It earns revenue from licensing, the sale of art, and endowment income.) The foundation's biggest project was the Warhol Museum, which was founded with a \$2 million grant in 1990. In October Joel Wachs, a 30-year veteran of the Los Angeles city council, took over as the new head of the Warhol Foundation. Wachs, a member of the foundation's board for six years, replaced Archibald L. Gillies, who served as its first president.

In 1992 the foundation found itself in a byzantine court battle brought on by Edward W. Hayes, who had been the attorney both for Warhol's estate and for the foundation, the estate's main beneficiary. The dispute involved the value of Warhol's art. Hayes, claiming that he was owed 2 percent of the value of the Warhol estate based on a contract he had signed with executor Frederick Hughes, argued that Warhol's body of work was worth more than \$700 million. Christie's, which had been retained by the foundation to appraise Warhol's estate, put the sum at under \$100 million.

lion. After seven years of countersuits, Hayes was forced to file for bankruptcy and repay the foundation some of what it had already paid him.

The foundation has been selling Warhol's work for 14 years. "It's getting harder to do exhibitions for the foundation," concedes Vincent Fremont. "There's less material." This is in part because after Warhol died, museums were given the first pick at around 50 percent of book value. The Warhol Museum owns more than 4,000 objects, the largest collection of the artist's work in the world.

"People didn't see Warhol as a visionary," says Fremont, from his office on Union Square, just a block from where Warhol built his second Factory. "Now they do." Warhol was mute when it came to discussing his art, Sokolowski explains. When he did speak, he was often contradictory.

"People always cherished their Andy," he says, whichever version of Andy they chose to know.



Warhol dealer and former employee Vincent Fremont.

Tyler Maroney is a Brooklyn-based writer. He is a former Fulbright Scholar.

EXHIBIT I

FOCUS - 32 of 160 DOCUMENTS

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October 26, 2003, Sunday

SECTION: NEWS; Pg. 9

LENGTH: 649 words

HEADLINE: ONE IN SIX ORIGINAL' WARHOLS IS A COPY; POP ART FURIOUS COLLECTORS STAND TO LOSE MILLIONS AFTER THE ARTIST'S

BYLINE: JAMES MORRISON Andy Warhol dollar signs flank a 1964 self-portrait - one shown in the first ever Warhol retrospective, in 1965, but now rejected by the Warhol Authentication Board BRIDGEMAN ART LIBRARY

BODY:

If you've just paid pounds 5m for one of Andy Warhol's iconic Marilyn Monroe prints you'd better start searching for the great man's fingermarks. In a move that is alarming pop art collectors around the globe, the Warhol estate has re-classified as many as one in six of the pictures previously attributed to him as copies.

The sweeping reappraisal of one of the 20th century's most prolific artists is based on a strict new definition of what constitutes an original Warhol. The Andy Warhol Authentication Board, set up by his estate in 1995 to vet the thousands of prints ascribed to him, says that only the images he was directly involved in producing merit being described as his own work,

The board's decree leaves thousands of collectors, including many prominent personalities, facing the prospect that they have paid small fortunes for works that may soon be judged worthless.

The decision to redefine what constitutes a genuine Warhol stems from a revisionist view of the method he used to mass produce his famous images of celebrities and Campbell's soup tins. Many of the thousands of prints churned out by his New York studio, the Factory - and subsequently sold as Warhols - were manufactured by assistants working under his supervision. In some cases, his involvement was even more remote than this: acetates featuring original compositions travelled hundreds of miles to workshops where they were turned into prints by people he had never even met.

About 15 per cent of Warhols so far viewed by the board have had their authentication rescinded. Some critics view the board's decision as misguided at best and, at worst, a cynical ploy to inflate the value of its own stock of Warhols. The board is funded by the Andy Warhol Foundation for the Visual Arts, which oversees the ongoing sale of pictures by his estate.

Among those who have lost out because of the decision to de-authenticate works is Joe Simon, an American screenwriter who has had several images rejected. His disputed works open a philosophical Pandora's box about what should be defined as "original art". Among them is a 1965 red silkscreen self-portrait on canvas, which he bought for pounds 115,000 in 1989. The picture had previously been authenticated by Fred Hughes, the Warhol estate executor.

Warhol purportedly authorised Richard Ekstract, a magazine publisher, to make copies of a self-portrait in exchange for a loan of video equipment, and images were produced from the original acetates by printers who were

Page 2

ONE IN SIX ORIGINAL' WARHOLS IS A COPY; POP ART FURIOUS COLLECTORS STAND TO LOSE MILLIONS AFTER THE ARTIST'S Independent on Sunday (London) October 26, 2003, Sunday

never directly employed by the artist.

Mr Simon, whose self-portrait "was seen as a **Warhol** for 38 years", accuses the board of rewriting history. "Nowadays, artists like Jeff Koons and Damien Hirst come up with ideas and the actual work is often physically made thousands of miles away."

In an interview with The Art Newspaper, Mr Simon also questioned the board's actions as "a perfect mechanism for removing as many Warhols from the market as possible, to preserve the scarcity and value of the multimillion-dollar stock of Warhols which was controlled by the small, tightly knit group around the foundation."

Ron Spencer, the board's lawyer, vehemently denied there was any financial motive for its actions. He said: "A work that the artist conceives, authorises, then supervises is the work of the artist. Unless all those factors are there then it is not the work of the artist."

But veteran art critic Brian Sewell said Warhol's estate was making "a false distinction".

"In the days of my misspent youth I was an occasional visitor to the Factory and I've seen his assistants saying to him things like, what shall we do with this, what shade shall we make this'. He would reply, don't know - you do it'. If he could leave to his assistants decisions on even the tone and colour of a print, I don't think the board has a leg to stand on."

LOAD-DATE: October 26, 2003

EXHIBIT J

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Roating Mude Figure, 1924 Bronze, 13 inches high

New York

Varhol Authentication Board hallenge to the Andy

comes under 'frien

Senior cultural a

Iraq

Pietro Cordone escapes i

but his Iraqi interpreter

Four people are responsible for establishing whether works by the artist are authentic. Their decision is final. Now they are under attack by collectors who say they have ulterior motives for rejecting works

Authensication Board is under attack from collectors and deal-cer who allege that the four-member panel is rejecting genuine works by the arist; Complaints range from disagreement as to what constitutes an authensite work of act, to accusations of a conspiracy to control the Wathol madret. Many are frastrated by the board's refusal to disclose how it reaches its authoritative docisions. Lawsuits may be insminerated and some observers predict that the dispute between the board and its critics could become the biggest are world become the biggest are world candel rince the Christic's and softheby's and-trust statis. One collector who has been appearing to discredit the board in bis campaign to discredit the board is fee Simon, an American screenwiter based in London, who has had shandful of worlds rejected by the board, most significantly a collage of dollar bills and a red silescreen Warbo's self-portrait, both on YORK, The Andy Wathol

canvas. The self-portruit, half-ing itso-Euctury assistant Sam previously been "accepted us." Bolton as a 21st-birthday prespectume by the Warthol Estate and 1986. The bload belower executor Frod Hughes. the work Mr Simon submitted Warthol mentions the collage is a copy of the original color of dollar bills in his daires, and lage, and last month broke its witnesses recall the artist give "noise distinctions policy to send

Getty was a Nazi sympathiser, says British file

LONDON. J. Paul Gerty, the late American oil billionaire whose fortune continues to fund the Gerty Trust (monsporating the Gerty Museum, Conservation Institute, Research Institute, Grant (conservation Institute), Research Institute, Grant (conservation Institute), Streety supported the Nazi Program, and Leadership Institute) actively supported the Nazi regime at the beginning of World War II, according to a British institute of the Ministry of Economic Warfare has just the fewelge Office for the Ministry of Economic Warfare has just the endoctate of the National Archives in Kew, According to an article in The Daily Pelegraph, the file states that Gerty returned on an article in The Daily Pelegraph, the file states that Gerty returned from Germany in 1939 "taking borestly about bit and friend what frequenced by Nazi sympathises and that Gerty was involved in the state of one million barrels of oil to Germany delivered via an Russia, in defiance of a British blockade. The Art Newspaper was illustrated of the Conservation treat. States the Conservation treat. States and the Gerty had for the Conservation treat. ed to the board by Mr Simon opens an authentication can of worms because it hinges on Warhol's use of assistants. Warhol's use of assistants. Warhol reportedly authorised magazine publisher Richard Elebract to produce copies of a 1964 self-portrait in exchange for a loan of video equipment. He gave the acciates to Mr Mr Simon a letter explaining its decision. The letter states that the US Treasury Secretary whose signature appears on some of the bills in the collage took office one year after Warhot died and, therefore, the work is a posthamoust forgery.

However, the 1965

Warhol to make the screens, mix the colours, and print a Ekstract who hired printers who had never worked with

currently powerless to protect

Unless all of those factors are there, then it is not the work of the artis," says the board's lawyer Ron Sponces.

Are Simon feeds it is inappropriate to place the authenoication has factory. He believes the Andy Warhol Foundation for the Visual Arts, established by the Warhol Esiate in 1987 in accordance with the artis's will, and the Authensication



No right of appeal against, this tribunal: the Andy Warhal Authentication Board. Left to right, Robert Resemblum, David Whitney, Neil Frintz, Sally King-Nero

series of 20x16-inch curvases.
The board maintains the work, which are unsigned, were created outside the studio.
A work that the artist conceives, authorises, then supervises is the work of the artist.

CONTINUED ON PAGE 4

LONDON. On 18 September an American soldier in Iraq fixed on Pietro Cordone, senior adviser for culture to the

escaped the incident unbarmed his Iraqi interpretar, Saud Mohamed Sultan, was shot dead. The US military capressed regret for the shooting, which took place on the road from Moseu to Tibrit.

The Cat Ambassador Authority (CPA). Although the ambassador and his wife age to t

American soldiers opened fire.
The Humwer did not stop.
Amhassador Cordone was on a tout of archeological sites in North farq to see for himself the damage that is being done to Corporate Cordone was travelling in was apparently trying to overtake a US Humver when one of the

Assyrian, and Babyhnaian si which are being ransacked Art Newspaper, Ambassador Cordone warns that the CPA'is in an article written for The

Land of the risin



1.19 New Bond Street London WIA 3DL Tel.: 020-7629 6261 Fax: 020-7493 6180 Visit over website on warse giphellips.com Fine Snuff-Boxes.



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Antique cornelian integtio hand of Napolaon, facing left. Signed GREFFITHS AND WEIGHLL FIECHT, mounted as a brooch in

Andy Warhol dispute

ditional painter, something he never was. Several of the artist's former associates agree. Joan-Paul Russell, who worked as an assistant to one of Warhol's printers, Rupert Smith, says it was standard pro-cedure for Warhol to choose a film transparency, make some suggestions about colours and suggestions about corous sus-how the work should be print-ed, then leave the rest to the printers. "They were done out-side his studio like thousands of things he authorised," says Warhol's former manager Paul

Morrissey. New York dealer Ronald Feldman, who catalogued Warhol's prints and owned Mr Simon's self-portrait in the 1980s, says that, despite his use of assistants and industrial processes, Warhol "really cared about authorship and was never far from the [production] process." The question is: was he just a little too far from the making of the Ekstract series of silkscreens for them to be considered authentic?

Before the Authentication Board was established, Mr Feldman had Warhol executor Fred Hughes authenticate the red ringres authenticate the self-portrait and he says he has no idea why the board is reject-ing it now. "I can see why Joe Simon is questioning this deci-sion, because everyone in the

production chain felt that these were authentic works by Andy," says Mr Feldman. This wrangle would be nothing more than a scholarly debate about connoisseurship were it not for the fact that reputations and buge sums of money are at stake. One silkscreen by Warhol, a 1964 "Orange Marilyn", sold for \$17.3 million at auction in 1998. Another early canvas has made \$8.5 million, and more than a dozen others have surpassed \$3 million. Authentic medium-sized self-

surpassed 53 million. Authentic medium-sized self-portraits from the 1960s comparable to Mr Simon's have sold for six-figure sums.

The Andy Warhol Foundation inherited thousands of works from the Warhol Estate and donated 900 paintings, 1,500 drawings, 750 prints, and 2,000 photos to create the permanent collection of the Andy Warhol Museum in Pittsburgh. More than 100 other paintings were sold at a 50% discount to various US museums in 1993 and 1994. The rest of the foundation's stock is still being sold gradually through exclusive agents Vincent Fremont and Tim Hun, who consign the works to dealers such as the

Gagosian Gallery. The money is raised by the sales helps said the foundation's grant matths.

programme.

Jack Cowart, director of the Roy Lichtenstein Foundation and head of the Court in the row them. Artist Foundations, says there is no standard way that founda-tions address issues of authontions address seems of automotive to pass judgement while others depend on catalogue raisonnés. Some send detailed letters of explanation, others do not. But, the Warhol Foundation has "the most multi-layered, lawyeredup and persuasive process I know." he says. The auction houses rely on the board to determine which consignments determine which consignments to include in their sales. "We pass things by them and they have the final word," says a spokesperson for Christie's.

Some dealers and collectors see a conflict in the Authentication Board receiving funds from the foundation, which itself sells Warhols from the estate. Board lawyer Ron Spencer rejects the implication of collusion, noting that the Authentication Board is separated and "antimated antimated antim Authentication Board is sepa-rately incorporated and "entire-ty independent of outside influ-ences, including the Warhol Foundation itself which has

absolutely no input or influ-ence on the board's decisions." The board's current mem-pers—Warhof experts Neil Print and Sally King-Nero, art historian Robert Rosenblum, and curator David Whitney—

and curator based withdey— and "independent scholars who have their own reputations to protect," says Mr Spencer. But Mr Simon sees them as "a perfect mechanism for

removing as many Warhols from the market as possible, to preserve the scarcity and value of the multi-million dollar stock of Warhols which is controlled by the small, tightly knit group around the foundation."

The Authentication Board The Authentication Board secretary, Claudia Defendi, reports that over a two-year period "the percentage of works denied authentication is roughly 15%."

The Warhol Foundation is also funding the project to publish a catalogue raisonné of Warhol's works, a collaborative project with Zurich dealer

tive project with Zurich dealer Thomas Ammann Fine Arts. Since Mr Ammann's death in 1993 his sister Doris Ammann has carried on the research with foundation support. Last year Phaidon published the first of the five volumes.

Authentication Board mem-bers are also working on the entalogue raisonné—Mr Printz-is co-editor, Ma King-Nero is is co-cattor, was rang-veet is executive, editor, and Mr Rosenblum serves as a con-guitant. The foundation has sold works; to Annuann Fine parts, however, no member of the board works for the Swiss

galley or any other commer-ficial entity.

The board does not explain its decisions because to do so would provide "a roadmap for forgers", says Mr Spencer, forgers", says Mr Spencer, who says the letter to Mr Simon was an "exception" and does not herald a policy

change. Until the board makes Until the board makes known the basis for its opinions, particularly concerning works produced by assistants, the controversy will only become more intense. An article by Michael Schnayerson in Vanity Fair's November issue will add fuel to the fire, with a wealth of anecdotal evidence from disgruntled owners, including Mr Simon and Mr Electract, who has had his own work rejected by the board. Mr Simon would already be in court were it not for the doc-

in court were it not for the document he signed waiving the right to sue when he submitted his works for make and his works for authentication. That compulsory waiver has not stopped everyone. New York dealer Ivan Karp sued the

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In memoriam

C) Jakes Copieses died on 21 August, aged 83. After World War II, Copians studied pointing lift London where his world was shown in the early 1950s. He mosed to the US where, in 1950, with PAI Luider and the backing of the businessman John Irwin, he co-founded the amagnati-Actions. In 1955 he became director of the AIT Galakry of the University of California in Irwin. ARROUNT. In 1900 He Degree constant of the Art Calenty of the University or Consortion in and, in 1967, he was appointed seniori curator of the Pataclase ARI Alkanum, while confiscial ast West Coast action of Arthurum, the moved to New York in 1971 on his being much edited the magazine in which posts the continued and 1990. New years after becoming deather of the Masseum of Art in Alvon, Othio, his life took a new desamini dentified when, aged 60, he majored the control of Art in Alvon, Othio, his life took a new desamini dentified makes, aged 60, he majored to the control of the cont peus cucurre a priscopayumi, soure rescursiving removae de namericament processionis più rege formate, black and withir clores-up impage of his come ageing body.

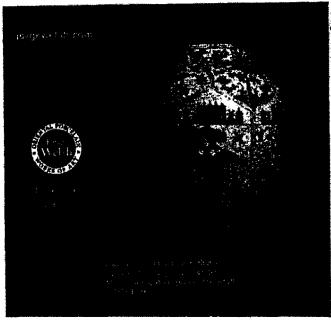
Ci Terry Preed Gad on I September, aged 87. Aler servicis in Vendri Warr II, Frost shuther the Cambrevell School of Art and, Provogh the artest Activa Heart, he was infroduced to Sillar Commail, me place with which he was associated for the rest of his file and where he entails them the Nichelson and Barbasa Hapmorth. It was Victor Passande, however, who when he entails me most of his file and where he entails me most of his file and where he entails me most of his transit of Barbasa Hapmorth. It was Victor Passande, however, who themselve the taught at the Universities of Limits and Reading, and was templated in 1998.

Ci attaced Machiners died on 13 August, aged 69. The son of Sir Eric Necteors, to may ever the direction of the Victor has ad Arbert Nesseum, and the granison of William Nesseum, and alter and Coderd, An Indicative, he was a fellow of Trinsity College, Coderd, for over 40 years, as expert in healthy, and a fellow of Trinsity College. Coderd, for over 40 years, as expert in a healthy, and a fellow of Trinsity College. Coderd, for over 40 years, as expert in a healthy, and a fellow of Trinsity College. Coderd, for over 40 years, as expert in a healthy, and a fellow of Trinsity College. Coderd, for over 40 years, as expert in an healthy, and a fellow of Trinsity College. Coderd, for over 40 years, as expert in the healthy.

Ci Paristal Practical Common, he wearned a place in 1958 at the State School of Art and he first tools show at the Rection Gallery in 1963. The following year he was seasoded to are in the Witterchapel Callery's Tiest generation in a this selection that look healthy Patrick Calleria. David Hockney and Bridget Rilley, Although a talented watercolourist, Procider made his in David Hockney and Bridget Risky, Although a talented watercolourted, Procision made as with mater-based anytic patiotyps, but confined to expenients throughout list create, pri ing landscropes, flower paintings and stikl-lies, but was most lannous (as his postic calabraties of the 1950s, such as Mich. Jagger, Ellon John (for both of whom he designed of covers), Lice Orban, Cacil Beston and Derek Jasman. A fire destroyed his touse and its col-

COVERS), Occ O'Dish. Clock beaton and users summan. A new consequence in 1999, at trapped from which he never completely recovered.

Cl. Land Blandmantahd clock on 8 September, aged 101. Bown in Shrim, the describer of a his and phromising engineer. Richenstahl sorted first as a dense, but, by the mini-1920s, the india a series of "mountain literal" that bid the foundations of her cense. In 1955 the pol"Richeryh das Williams" (Shungain of the wild), a standatic programme fails of the sight that



process." The question is: was he just a little too far from the making of the Ekstract series of allkacreess for them to be considered authentic?

considered authentic?

Before the Authentication
Board was established, Mr
Feidman had Warhol executor
Fred Hughes authenticate the
self-portunit and he says he has
no idea why the board is rejecting it now. "I can see why Joe
Simon is questioning this decision, because everyone in the

paintings, 1,500 drawings, 150 prints, and 2,000 photos to create the permanent collection of the Andy Warhol Museum in the Andy Warhol Museum in Pittsburgh. More than 100 other paintings were sold at a 50% discount to various US museums in 1993 and 1994. The rest of the foundation's stock is still being sold gradually through exclusive agents Vincent Fremont and Tim Hunt, who coasign the works to dealers such as the

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see a conflict in the
Authentication Board receiving funds from the foundation,
which itself sells Warhols from which itself selfs Warhols from the estate. Board lawyer Ron Spencer rejects the implication of collusion, noting that the Authentication Board is sepa-rately incorporated and "entire-ly independent of outside influ-ences, including the Warhol, Foundation itself which has

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work rejected by the board. Mr Simon would already be in court were it not for the docin court were it not for the doc-ument he signed waiving the right to sue when be submitted his works for authentication. That compulsory waiver has not stopped everyone. New York dealer Ivan Karp sued the board bar dropped his claim when told why the board had rejected his work.

The knee-jerk reaction is litigation, says Mr Cowart of the Lichtenstein Foundation, but if you have a definitive archive and a clear objective process, usually the attribu-tion will be sustained." Mr Simon alludes to a classaction suit being brought against the board, but Mr Spencer is confident that, if it comes to that, the courts will uphold the Authentication Board's decision. IST NOVEMBER - 12" DECEMBER 2003

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In memoriam

C) John Copiess died on 21 August, aged 83. Alter World Way II, Copiess studied painting. London where his work was shown in the early 1956s. He moved to the LIS where, in 1982, in Pall Loider and the backing of the businessmen John Invite, he co-founded the empty. Addroum. In 1985 he became director of the Art Gallery of the University of California in Invit. In 1987, he was appointed service trusted of the Penaders Art Mayeum, welface continue as West Coxel addler of Artistan. He moved to New York in 1971 on his being made action the registral in which yout the continued until 1980. Way years after becoming director of the trustance of the Artistance and the Artistanc

y Preet deut ne 1 September, aged 87. After service in World War It, Frost stactier, bernell School of Art and, through the artist Adrian Hoult, he was introduced to St iy Commail, the place with which he was associated for the sect of his life and where he encor leved Ban Hicholison and Barbara Hapworth, it was Victor Passimore, however, who influen-him most, turning Frost to abstraction which remained his principal amphatic for the seat of

O Mileheet Macelingan ded on 13 August, and 89. The son of SF Sirk Mackage, for se-years the decision of Victoria and Athert Museum, and the grandson of William Mackag, an Achibahop of York, Machages was educated at Willochest and Olderd. An Integral, he is a blow of Stolly College, Dodon, for owe 49 years, an opean on heritadry, early made England and Byzanthan, and Richmond Herald of the College of Asses.

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O Pathfulk Preaddor died on 29 August, aged 67, Born in Dublin, Precidor was related England. After Notifornal Service, he secured a place in 1958 at the Stade School of Art and I has that solo show at the Readem Callery in 1963. The toblewidg year he was selected to apply in the Whitenford Selecting Selecting Procession's relations that also featured Particle Coulding the Market Selecting Selecting Procession's relations that also featured Particle Coulding Devid Hockrey and Bridget Rilley, Although a talented restrictions, Procidor made his on when victoring and singular states, American a training insurcement, and consider that with when beased actylic pointings, but continued to experiment throughout his ceres, proxing tarchicages, Slower paintings and stiff-lifes, but was most termous for his postrable activities of the 1900s, such as Metic Jappen, Eton, John (so both a victors ha classigned sly covers), Joe Orbon, Carol Beaton and Deset Saryson. A fire destroyed his house and he control

in 1999, a tragedy from which he never completely recover; Lant Maleumlahi died on 6 September, aged 101, Sc In 1996, a Property from which he news companies recovered.

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1994 which post he hald until his relievenet in 2002. Steamman will be remembered by sightly and ground-breaking book Admansion that appeared in 1987 and continues in print otherloads with putality and sophistications contextiations of the original statings of modes of and west the author of many influential articles. He was a leading expert on Andrea del Si and, above all, Rephasi. His examous assembly of documents on Rephasi and his words to be published by the Bibliothica Hozzima under the auspices of the Man-Panch-Casaltach eating Rephasi fine hast documented High Reneissance artist and for Shearman a monum eners leading that breats.

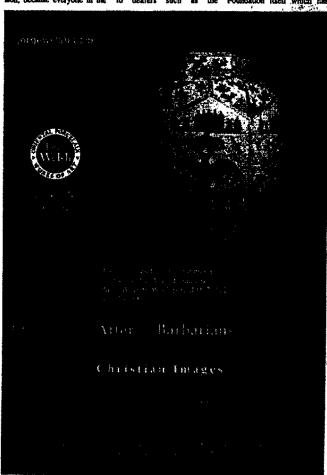




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Mr. and Mr. Burton Trensles, Ar.

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Kensthaes Zürich, Zürich

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Courtesy of Rahart and Maryl Waltzer, How York

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881. STORM DOOR [2]

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083. BIG TORM CAMPBELL'S SOUP CAN (PEPPER POT)

NO. SMALL CARPRELL'S SOUP CAN, 19¢ (CHICKEN KORDLE)

P76. ZAF CAMPBELL'S SOUP CANS

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D78, 194 CAMPDELL'S SOUP CANS

002. Big torm campbell's soup can (pepper pot)

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The Andy Warket Museum, Pittshurgh, Feending Coffection,

PPE. CAMPBELL'S SOUP BOX

BOO. DIE TORK CAMPRELL'S SOUP CAM (PEPPER PBT)

Courtoty living Bitys

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Abhight-Knez Art Sallary, Buttalo. Gift of Saymeur A. Knoz

Groenberg, Wrazen & May, Buffale

Courtesy Robert and Jane Mayerbott

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897. DIE CRUSHED CAMPUELL'S SOUP CAN (BEEF NGGOLE)

Private cellection

The Museum of Contemporary Art, Los Angeles. Purchased with

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Courtesy Thomas Ammann Fine Art AS, Zurich

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Walter Claim, Besseldorf

Courtesy Mugrabi Collection

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087, BIS CAMPBELL'S SOUP CAN, 19¢ (BEEF MOOPLE)

The Menil Collection, Houston

Hickoy & Hobertson, Houston

Courtesy of the Bengr

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888. SMAL CRUSHED CAMPHELL'S SOUP CAN (BEEF NOOBLE)

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Mortine G. Mesmann Family Collection

381. MEK IN MER LIFE

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302. MEN IN MER LIFE

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383. MEN 31 NER LIFE

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304. MEN IN NEN LIFE

Courtesy Semabend Gallery, New York

283. TRIPLE RABSCHEABERG

Private collection

Emily and Jerry Spiegel, New York

294. YOUNG RAUSCHENBERG

Zinéman / Fremoni, Kew Yerk

295. TOWNG EAUSCHENDERS

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292. TEXAM (RABENT RAUSCHENBERG)

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297. RSBERT RAUSCHENBERG

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290. ROBERT RAUSCHEMBERG

Private contaction

29A, BOUDLE RAUSCHENBERG

Jane B. Hotzer

C. Frai & Thomas Ammans Fine Let AS, Zurich

Martenne and Pierre Mobon, Vesce, France

399. RAGSCHENBERG FAMILY

Courtesy Warisses and Pierro Haben

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378. TURAFISH BISASTER Bares Celfection, Switzerland Commony Dance Services

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Fig. 9. © 2002 The Andy Warhol Foundation

the Visual Arts, Inc.

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(FIGS., 67A-C), 2238 (FIGS. 87, 884, 888), 2248 (FIGS. 924, 928), PHETBERAPHS OF 45A (FIG. 4), 67A (FIG. 13), 76A (FIG. 288). 285A, 301A (FIG. 54), 377A (FIG. 64), 468 (FIGS. 86A-E), 1189

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CATALOGUE

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Photograph Courtesy of Sotheby's, Inc. Copyright 2003

Michel Mossen zu Berfin, Mefenzeigzlerie, Collection Marz en Littomaen, Berfin

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Fig. 2. Copy print courtery the Manif Collection, Measter

Fig. 1. Couring Speeces Massum of Jet, phylograph by Pales II, Warner

Fig. 4. Courtosy of the Estate of Edward Waltendish

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Fig. 7. The Archives of the Andy Washed Bisseum, Pittsburgh, Founding © 2003 The Andy Workel Foundation for the Vised Arts, Inc., KY

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Fig. 9. Milly Name-Linich/Wesweritz, MY, Print by L. Lanay, 1905.

Fig. 10. Sifty Hame-Linich/Decemble, AY, Print by L. Lanery, 1885.

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